

tu as navré
(d'après Johannes Ockeghem)

for violoncello, double bass, bass clarinet, and contrabass clarinet

Martin Iddon (2010)

Notes

The given material should be played three times, as a continuous piece. Of the four lines given, none is specifically allocated to any of the instruments. On each of the three realisations of the material, each performer should select a new line as theirs, ensuring that all four lines are utilised in each realisation.

The performers do not begin together. Each performer should begin *ad libitum*. No attempt need be made to achieve any particular synchronisation between the performers. The second realisation of the material should overlap with the first and the third should overlap with the second.

tu as navré should be extremely quiet throughout, with a general dynamic marking of *ca. ppp*.

The material of each line is divided into appoggiatura figures and breves:

Appoggiatura figures should be taken as quickly as possible, while still ensuring that every note is cleanly articulated. The notes may either be articulated *detaché* or *legato*, but all players must agree on a single mode of articulation and that mode of articulation should be consistent throughout a performance of the piece.;

Breves should have a duration of between 5 and 15 seconds;

When an M is indicated above a breve, this denotes that a multiphonic is desired. This is the case for both the clarinets and the string instruments (on which half-harmonic finger pressure will be required, as well as some experimentation with bow speed and pressure). In general terms, clear pitches are preferable to more 'dirty' multiphonics. Where there is no M, a line indicates that the breve should take the form of a continuous glissando to the next note.

In between groups of appoggiaturas and breves, breaks are indicated in the forms of commas and double bar lines. Commas indicate a pause of between 5 and 10 seconds, double bar lines indicate a pause of 10 to 15 seconds. Silences may thus occur.

The material given should not necessarily be performed at the octave transposition given in the score. The opening figures may be performed at any octave transposition possible on a particular instrument. At each break of a comma or a double bar line, a fresh octave transposition should be selected.

tu as navré should have a duration between *ca.* 8 and 10 minutes.

The musical material for *tu as navré* is drawn from Johannes Ockeghem's motet *Mort, tu as navré*, written on the death of Gilles de Bins, called Binchois. The particular edition used was prepared by Fabrice Fitch and published within the *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*, D 51ste, Afl. 1ste (2001), 19–22. I am also personally grateful to Fabrice, without the model of whose *Agricologies* it would have been impossible to write *tu as navré*.

tu as navré was written for Ensemble SurPlus, for their 'Hommage à James Avery' on February 28 2010, in Freiburg-im-Breisgau.

Headingley, January–February 2010 (rev. April 2011)

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Handwritten musical score for the first system of 'tu as navré'. The score is written for three staves (treble, alto, and bass clefs) and includes a large brace on the left side. The music is in a complex, rhythmic style with many accidentals and dynamic markings. The key signature is one sharp (F#), and the time signature is 3/4. The score is marked with 'M' at several points, indicating a mezzo-forte dynamic. The notation is dense and intricate, with many slurs and ties.

Handwritten musical score for the second system of 'tu as navré'. The score is written for three staves (treble, alto, and bass clefs) and includes a large brace on the left side. The music continues from the first system, maintaining the same complex, rhythmic style. The key signature remains one sharp (F#), and the time signature is 3/4. The score is marked with 'M' at several points, indicating a mezzo-forte dynamic. The notation is dense and intricate, with many slurs and ties.